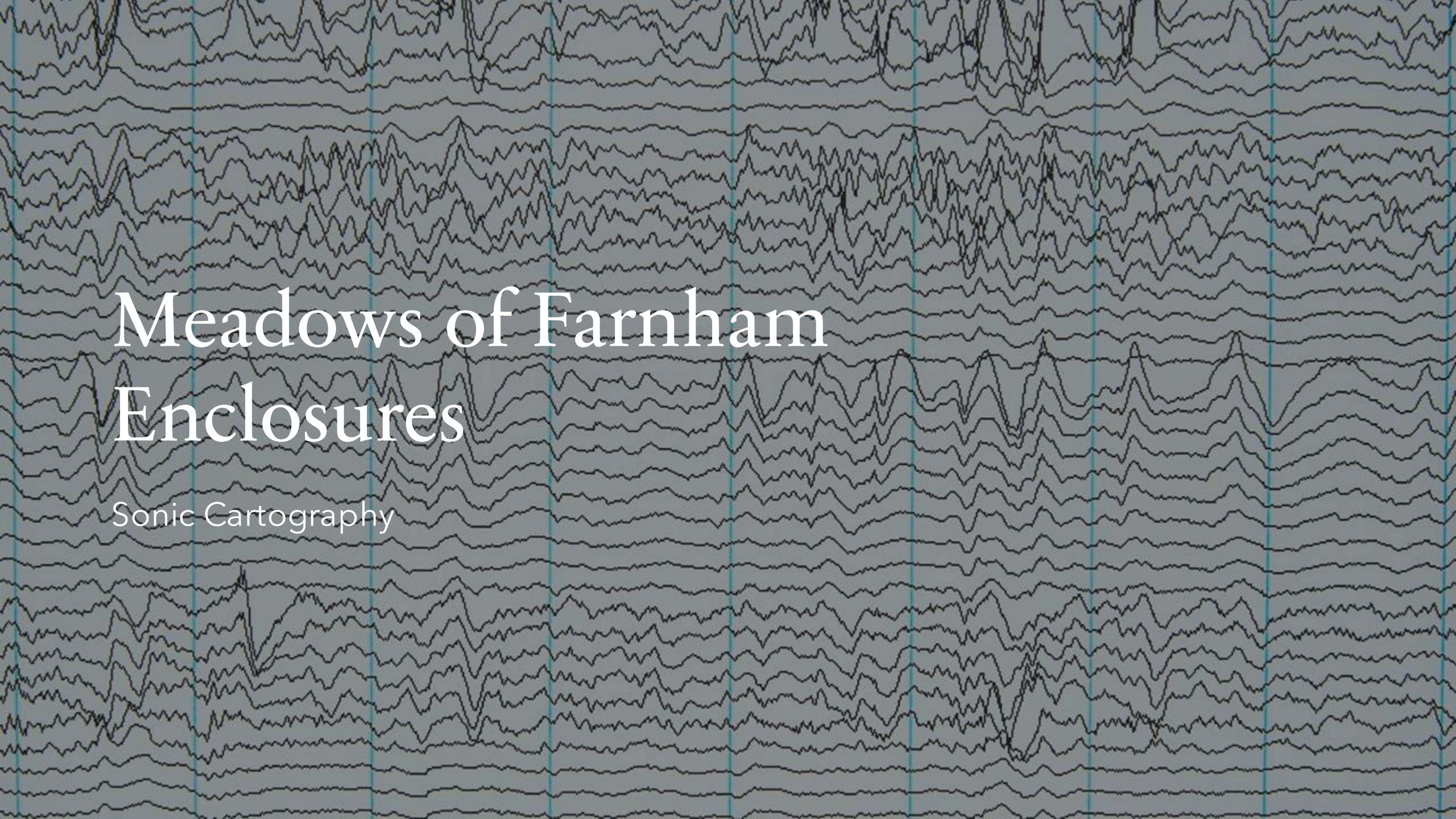
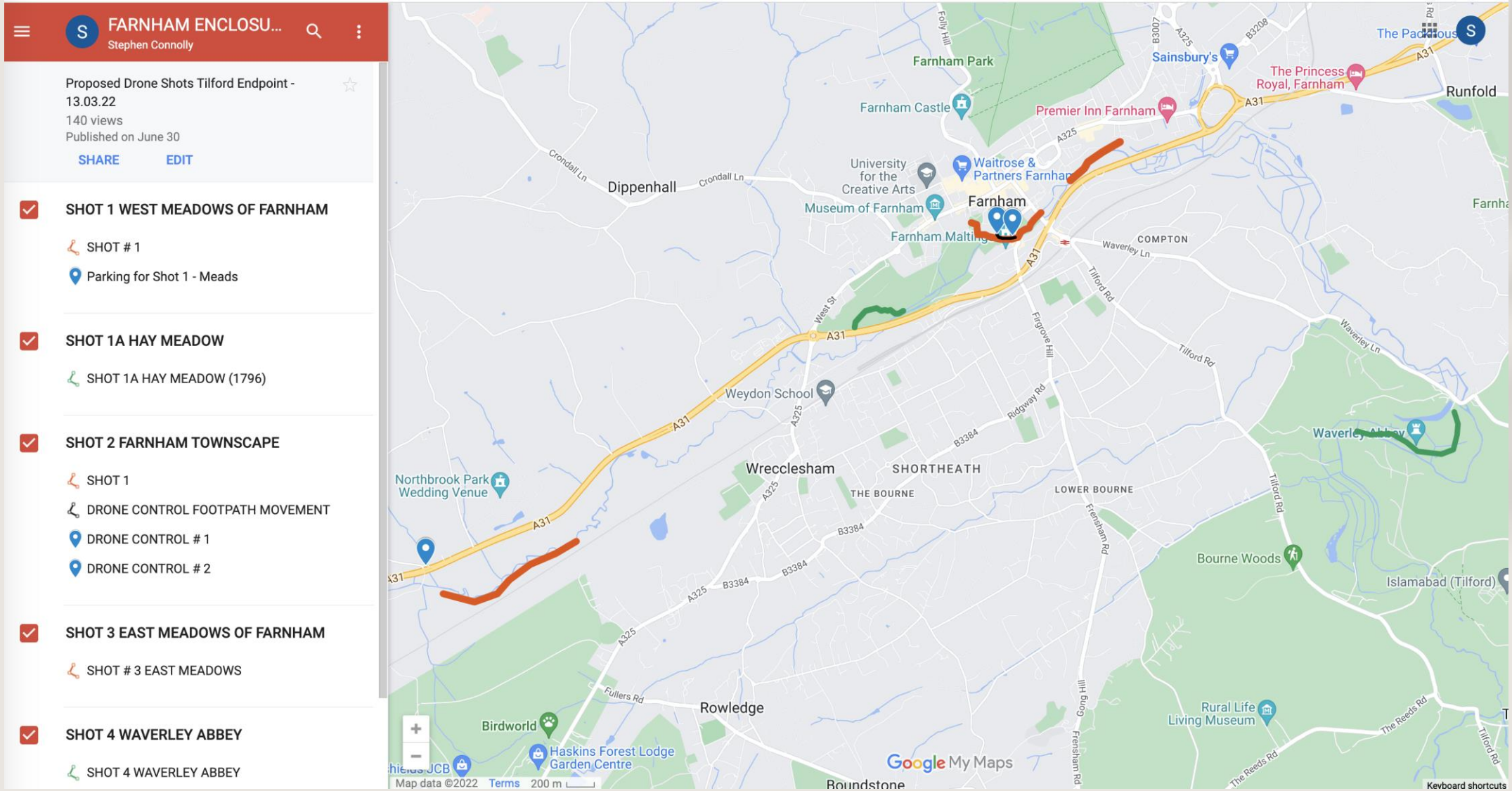
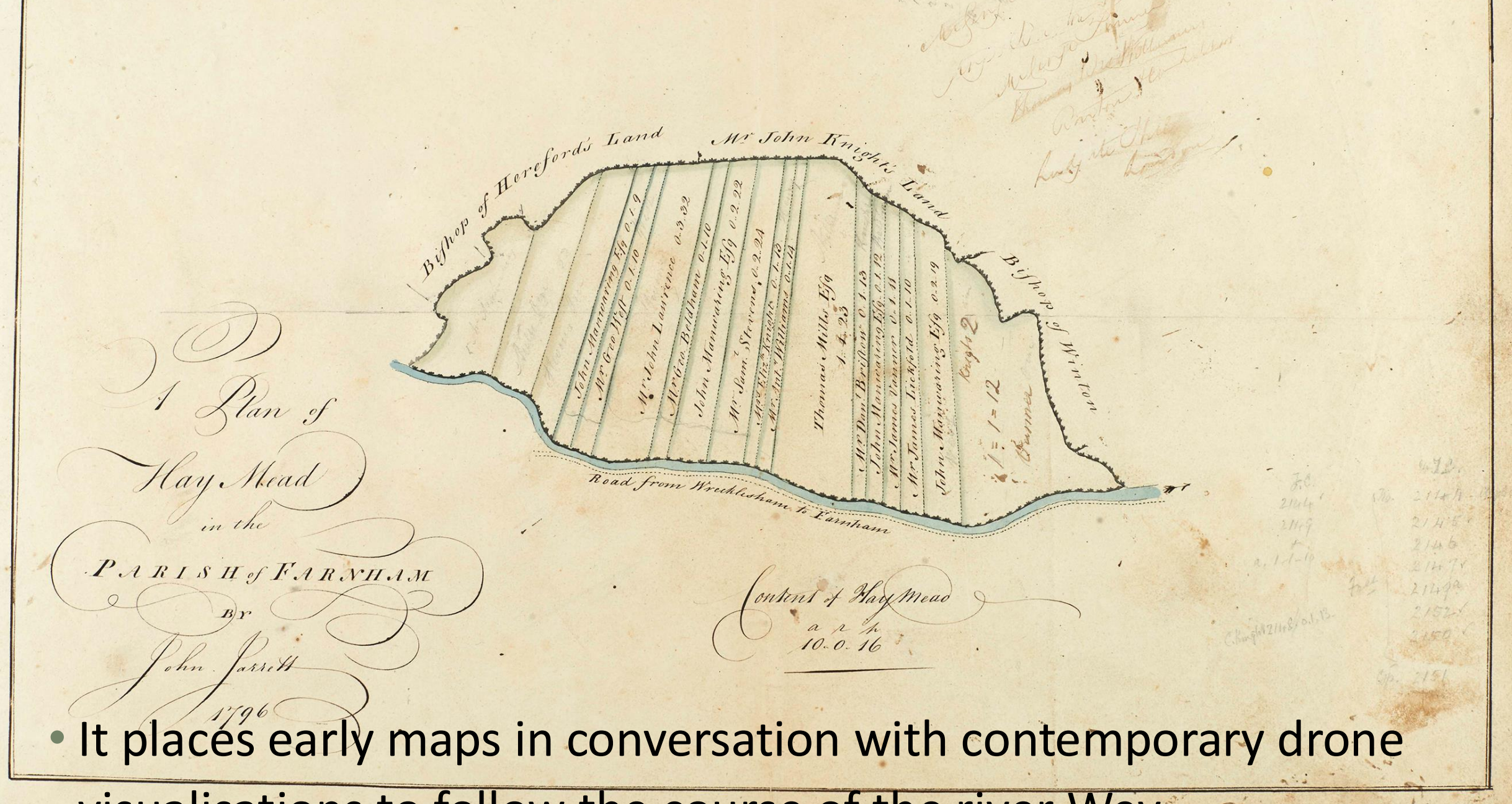


Meadows of Farnham Enclosures

Sonic Cartography

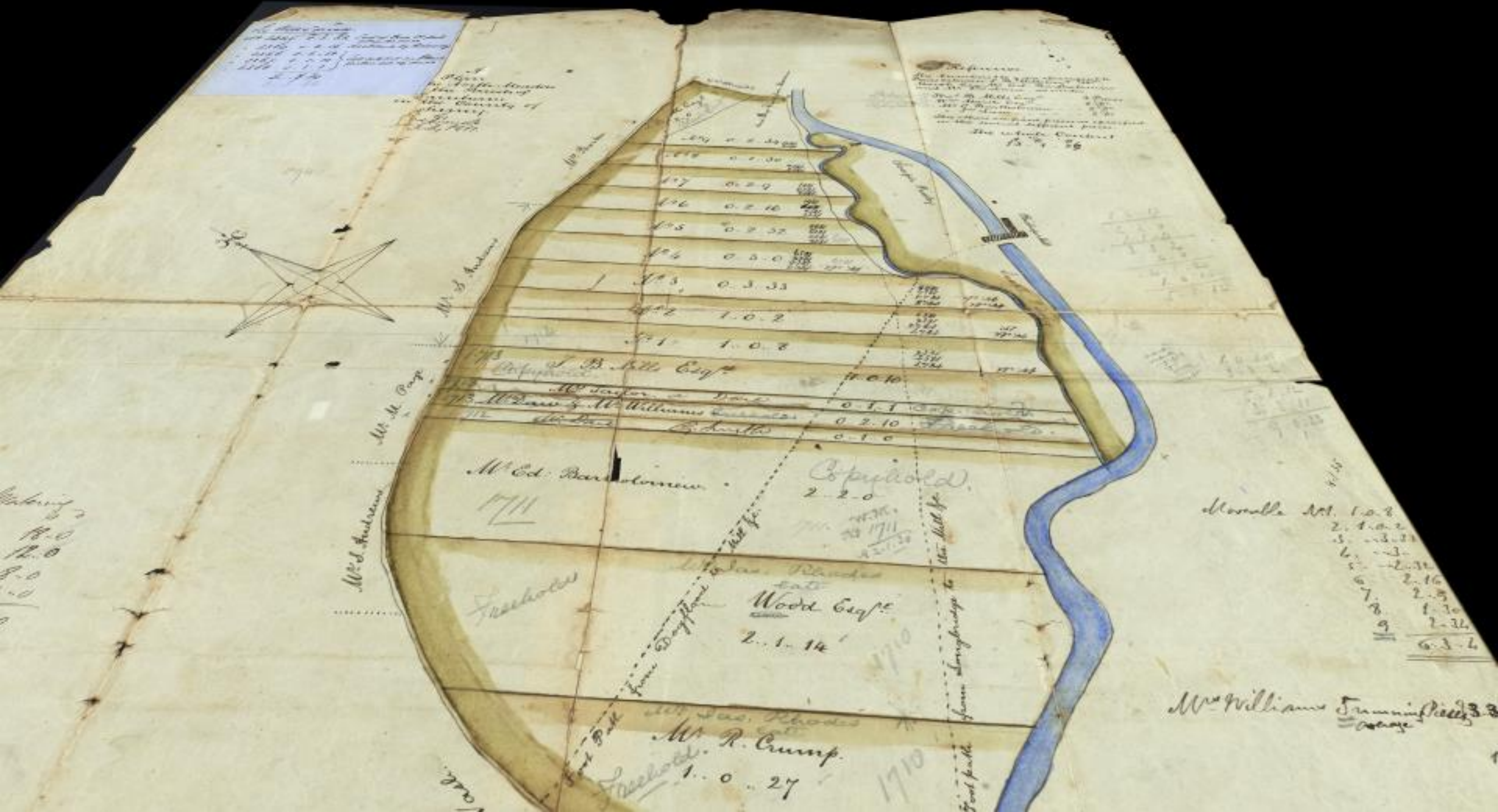


- Farnham Enclosures is a moving image project exploring the intersection of people and nature in this part of rural Surrey.



- It places early maps in conversation with contemporary drone visualisations to follow the course of the river Wey.


Mr Dan.l Brisslow 0.1.13
John Manwaring Esq 0.1.12
Mr James Vanner 0.1.11
Mr James Lickfold 0.1.10
John Manwaring Esq 0.2.19
Knights 2
1.4.23



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No 6 0.2.10
No 5 0.2.32
No 4 0.3.0
No 3 0.3.33
No 2 1.0.2
No 1 1.0.8
Mr J. B. Mills Esqr
Copyhold
0.1.1
0.2.10
0.1.0
Mr Ed: Bartholomew
1711
Copyhold
2..2..0
Mr S. Andrews
Mr M. Page
Freehold
Wood Esqr
2..1..14
Mr R. Crump
1..0..27
Freehold
1710
Foot path from Longbridge to the Mill
Foot Path from Dogflood to Mill
Morells No 1 1.0.8
2. 1.0.2
3. 0.3.33
4. 0.3.0
5. 0.2.32
6. 0.2.16
7. 0.2.9
8. 0.1.30
9. 0.2.34
6.3.4
Mrs Williams

Reference
The whole Content
15 .. 1 .. 26
Mrs Barker
No 9 0..2..34
No 8 0..1..30
No 7 0..2..9
No 6 0..2..16
No 5 0..2..32
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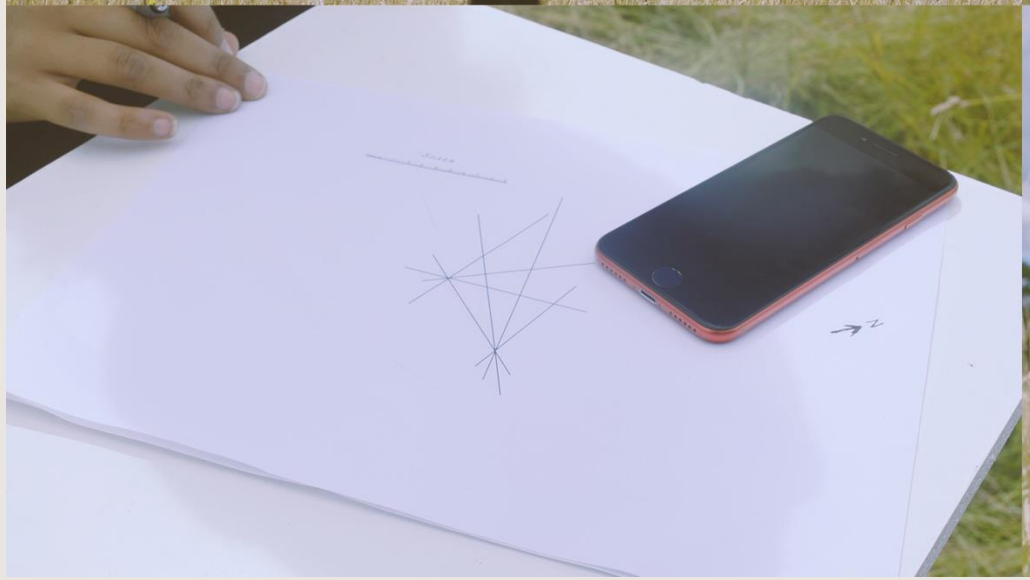
Joseph Ridley
Bishops Mill



The project visualises the historical process of mapping land, precursors to enclosure and consolidations of land ownership.

three axes of interest explored in this project -

- limits of cartography - within the visual representation - co-incidence of map and territory beyond scale;
- errors of cartography - compromises within the limits also constrained by the representational system;
- embodied engagements with our surroundings beyond the paradigms of landscape.

Project Introduction

- Gathering Sounds
- Compositional process
- Challenges with source material

Instrumental Soundscapes

- Gathering Sounds
- Compositional process
- Challenges with source material

Gathering Sounds

- Field recordings captured at points along the River Wey
- Recorded during the day
- Stereo capture positioned to mimic visual placement
- Recordings lasted 10-20mins at each location

Impulse Responses (IRs)

- IRs are typically used to create realistic reverb effects in music and sound production
- The simplest approach involves recording a short, transient burst of sound (impulse)
- Software identifies how acoustic surroundings respond (respond)

Impulse Response as Instrument

- Convolution reverb effects can treat any sound as an IR
- Long-form recordings imprint dynamic and harmonic fluctuations like a reverb tail
- Field recordings can be used as acoustic filters when used as IRs

Environmental Feedback

- Routing a field recording through another field recording creates a textural drone
- Pitch and dynamic qualities ebb and flow over prolonged duration
- The result is slowly evolving environmental feedback

Bell Tones

- Defining sound events in the piece are dictated by church bells in E Major
- Additional sound beds were pitch-shifted to create fundamental harmony
- Minimal instrumental parts were improvised and blended

Example: Guitar Swell

Challenges

- A31 intrudes along River Wey
- Limited loud or transient sound events
- Weak river flow
- *Composition* process is unpredictable and program/data-dependent

Closing Remarks

- Imperfect piece directed by nearby sound events along the River Wey
- Soundscape becomes the composer
- Emphasis on interaction between source and effect